



Winter Show chairman emeritus Arie Kopelman and executive director Helen Allen in the booth of Cove Landing, New York City.



Bowman Sculpture, London

Winter Show's Sapphire Jubilee: Brilliant But A Bit Blue?

NEW YORK CITY — The Winter Show, which completed its ten-day run at the Park Avenue Armory on January 27, turned 65 this year. To commemorate the occasion, *The Magazine Antiques* solicited the recollections of prominent regulars, whose thoughts are published seriatim in the show catalog. Philadelphia Museum of Art curator Alexandra Kirtley was so proud of her first pre-graduate school Winter Show acquisition, a Chinese

export plate purchased from Wayne Pratt, that she has never removed the price sticker from its back. Patrick Bell of Olde Hope Antiques remembers the time he sold several pieces from his stand to Oprah Winfrey, only to find a crowd had gathered to watch.

Exhibitor Arthur Liverant's comments are the most striking. The Connecticut dealer writes, "My memories go way back, starting when I was just a kid — the years

my father exhibited at the Winter Show, from 1959 to 1970... there were seemingly hordes of dealers, some wonderfully eccentric, like the Andrews sisters from Rhode Island — two tiny women whose long mink coats virtually swept the floor. Every year it seemed there was a catastrophe of some sort: blizzards, strikes — a taxi strike one year, a newspaper strike another year, and, worst of all, a garbage strike a third, with literally mountains of trash piled up all over the city, complete with rats and a mind-altering stench."

Yes, the Winter Show has never been for sissies. Erratic weather is one of its most reliable features. No show demands more of a dealer; none is potentially more rewarding. As Bell told us, "This show was life-changing for us. I

wanted to get to the top, and this was — and is — it."

This year's fair was beautifully managed by a team led by co-chairmen Lucinda Ballard and Michael Lynch with executive director Helen Allen and associate executive director Michael Diaz-Griffith.

Forthright and friendly, Allen, an experienced events manager who took over the fair benefiting East Side House Settlement in April, earned top marks from exhibitors for her organizational skills and attention to their needs. Five thousand years of art and antiques — or design, as some now prefer to call it — filled 67 stands impeccably appointed with objects ranging from American paintings, furniture and folk art to antiquities, artist-made jewelry, fine-art photography and vintage toys.

Despite its brilliance and polish, the 65th Winter Show felt a bit blue, with sales seemingly on the soft side, at least through the show's first seven days. An impending storm canceled flights and caused some collectors to cut short their visit to the city on the show's first weekend. The fair fell a week earlier this year, over the Martin Luther King holiday, which may have kept some area residents away. America was in the grip of a government shutdown. Investors are uneasy about the near-term future of the markets. Technological disruption has upended retailing, as evinced by empty storefronts on New York's Madison Avenue. It has also fractured the media, leading to superficial reporting on the show. Having lavished attention on the event



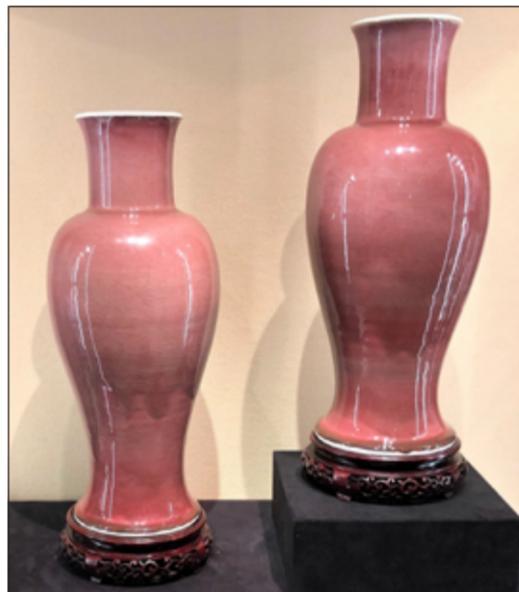
Ed Hild of Olde Hope Antiques with a circa 1890 locomotive weathervane removed from the Illinois Central Railroad 12th Street Station in Chicago.



Hirschl & Adler Galleries, New York City



Robert Young Antiques, London



Ralph M. Chait Galleries of New York City made an early sale of this pair of copper-red baluster vases.



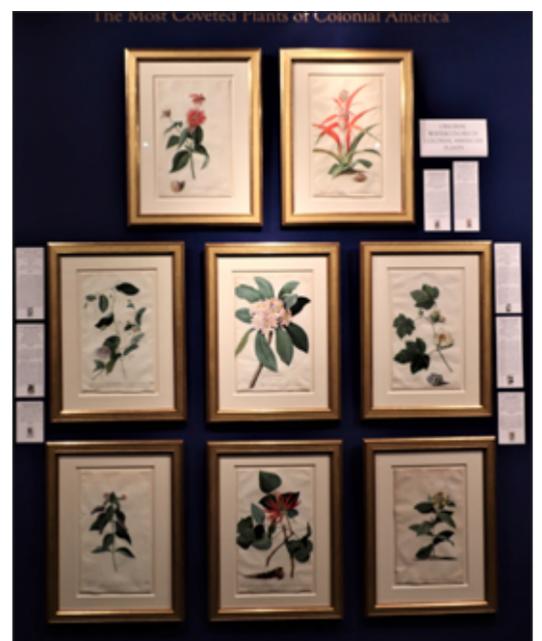
Michael Diaz-Griffith, the Winter Show's associate executive director.



Review and Photos by
Antiques and The Arts Weekly
Laura Beach, Editor At Large



"Dancing Figure (Artemis)" by Elie Nadelman, a bronze cast by 1918, and "Late Winter Dawn" by Charles Burchfield, a watercolor, gouache and charcoal on paper of 1956-65. Bernard Goldberg Fine Arts, New York City



Original watercolors of colonial American plants at Arader Galleries of New York City and Philadelphia.



Hiram Butler, Andrew Spindler-Roesle and Stephen Score.



Stephen Score sold his Rufus Porter mural, a recent reacquisition. The Boston dealer removed it from the Boyden House in Westwood Mass., in 1982. Score said Porter authorities had known of its existence but not its whereabouts. Left is a circa 1880 tole and zinc finial. Right, a portrait of the Parks children by Samuel Miller.



Connecticut dealer Arthur Liverant sold his tall chest of drawers in figured maple. The unsigned circa 1804-17 watercolor above it depicts the USS frigate *President*, a warship designed by Joshua Humphries in 1794 and built at the Christian Bergh Shipyard on the East River in New York City in 1800.

for decades, editors at New York's paper of record now seem to regard most selling exhibitions as unworthy of their attention, as if the objects themselves are tainted. The Winter Show is eclectic and needs to be, its variety and specialization in keeping with current taste. Still, the departure of prominent Americanists has left gaps in what was once the show's chief specialty and what remains, despite reporting to the contrary, the broad foundation of the domestic market for art and antiques.

All involved are keenly aware of the challenges facing traditional shows in a trendy world. Most Winter Show exhibitors, many of whom head generations-old family firms, sanguinely take the long view. Management is working assiduously to broaden the show's reach through digital-savvy marketing (web videos, social media campaigns and a Winter Show app developed by Cuseum, available through the App Store) and to develop imaginative programming that connects with new audiences and keeps existing constituencies engaged throughout the year. These initiatives will take time and sustained effort to fulfill their promise. Suggestions are afoot that would make the show less expensive to produce, which in turn would make it more attractive to exhibitors, current and prospective.

The gate was up, according to



This pair of monogrammed and paint-decorated boxes from Bucks County, Penn., circa 1830, may be from the workshop of Edward Hicks. David A. Schorsch-Eileen M. Smiles American Antiques, Woodbury, Conn.

The Winter Show



Galerie St Etienne paired paintings by Grandma Moses with works on paper by Oskar Kokoschka and Egon Schiele, artists whose American reputations the dealer established. Top are Moses's "Flying Kites" of 1951 and "Auction #2" of 1961.



Stuart Feld, Patricia Kane and Scott Braznell.



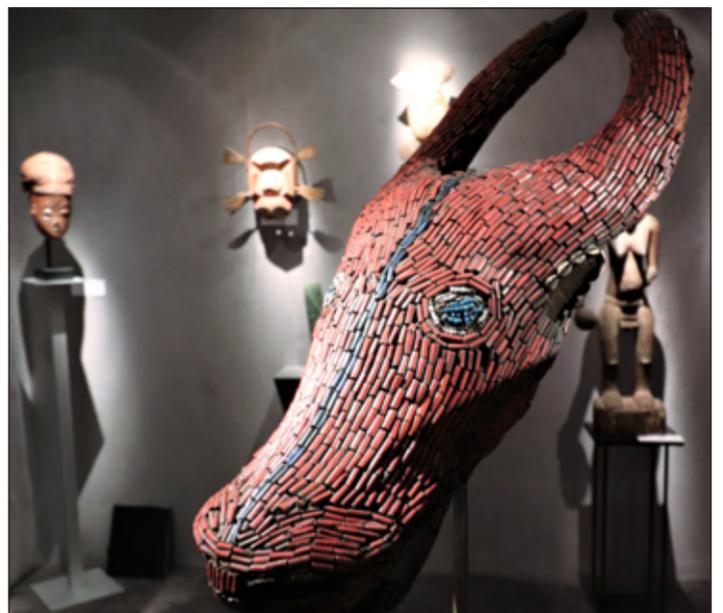
Chinese art authority Andrew Chait greets a friend.



Spencer-Marks displayed Boston Arts and Crafts church silver by George E. Germer of Mason, N.H., and others. Highlights included Germer's silver-gilt altar cross of circa 1929 and "The Supper at Emmaus," a silver-gilt ciborium of circa 1922. Both were featured in the 1927 Tricennial Exhibition of the Society of Arts & Crafts at the Museum of Fine Arts, Boston.



Oriental rug dealer Peter Pap of San Francisco and Dublin, N.H., shared stunning rugs from the personal collection of Peter Tillou. This Nineteenth Century Kuba rug combined folkly motifs with brilliant color and precise delineation.



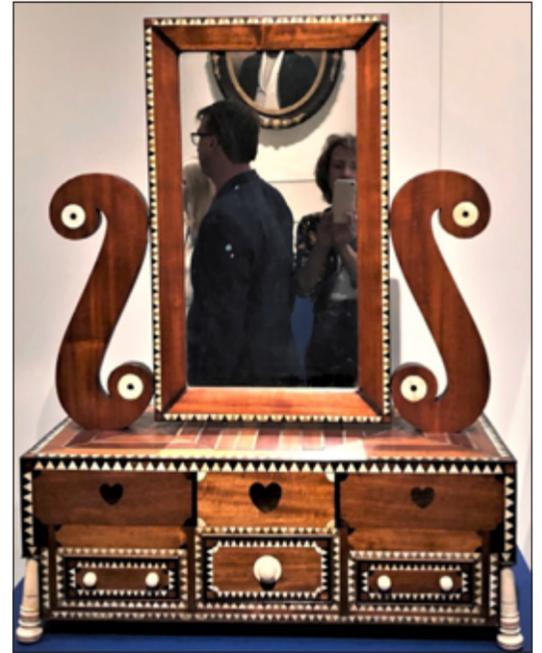
Tambaran, New York City



Exhibitors Spencer Gordon and Andrew Freedman joined RISD Museum curator Elizabeth A. Williams for a presentation on Gorham silver. Spencer-Marks sold the sumptuous Gorham tea and coffee service to a Southern collector.



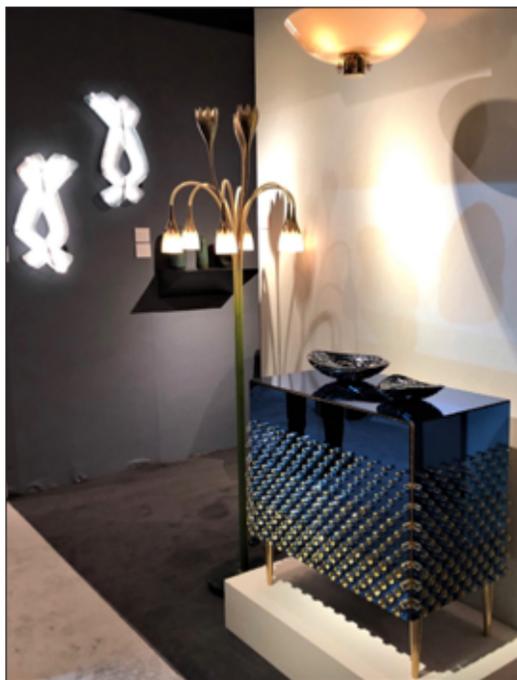
Maine Antique Digest reporters Julie Schlenger Adell and Lita Solis-Cohen take a champagne break on opening night.



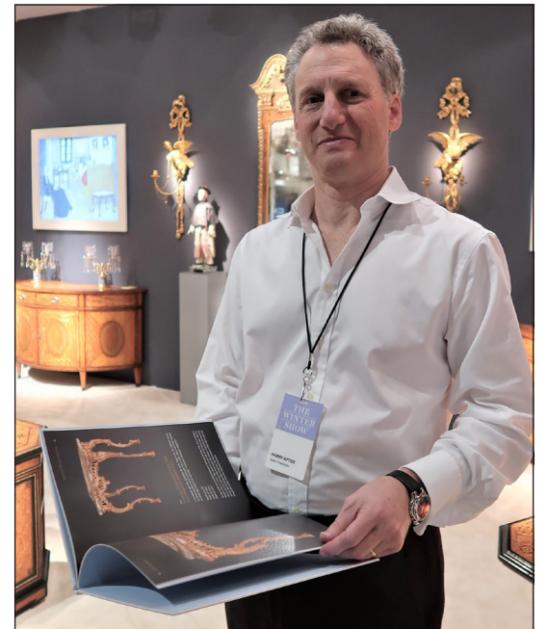
Inlaid dressing case by Captain James Archer, circa 1856, from "Collecting Nantucket, Connecting the World."



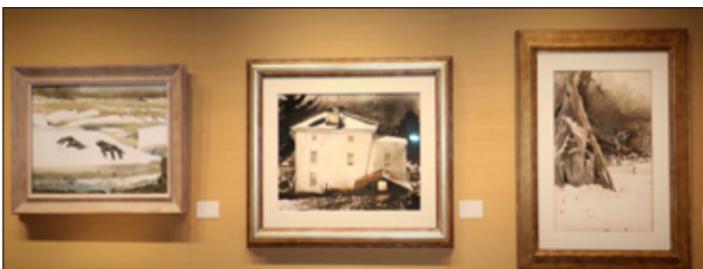
Gorham tea and coffee service in the "Circa '70" pattern, Providence, R.I., circa 1965. S.J. Shrubsole, New York City



"Bollicine" cabinet by Robert Giulio Rida, Italy, 2017. Donzella, New York City



Major sales by English furniture specialists Harry Apter, here, and his brother, Guy, included a rare pair of circa 1800 lacquered Chinese export Pembroke tables related to a dressing case at the Peabody Essex Museum and a George III pagoda-shaped dumbwaiter of circa 1770.



Adelson Galleries, New York City, exhibited work by Andrew Wyeth and his son Jamie.

management. It reached a five-year high on opening night party and a ten-year high for weekend attendance. Museum night was active, and Chubb Night notched a new record. "Big picture, we are back on the road to 25,000, our pre-recession attendance," a spokesman for the fair said.

"My favorite evening at the show is Young Collectors Night," said Evan Lobel of Lobel Modern, whose sales included a Philip and Kelvin Laverne patinated bronze and pewter coffee table and a Stalagmite floor lamp by Vladimir Kagan. Gemini Antiques concurred. "We gave out 75 cards during the evening," said toys specialist Leon Weiss, whose sales included two

Noah's Arks, the second snapped up 40 minutes after it arrived on the floor. "We also sold lots of old toy soldiers," added Ray Haradin, partner with Leon and Steven Weiss in the specialty auction company RSL.

Several exhibitors mounted thematic displays. There were works by Andrew and Jamie Wyeth at Adelson Galleries. Celebrating its 80th year, Galerie St Etienne contrasted colorful, childlike paintings by folk artist Grandma Moses with subdued but decidedly adult nude drawings by Austrian Modernists Gustav Klimt, Oskar Kokoschka and Egon Schiele. A critical mass of documented pieces by Ernest Gimson prompted Martin Levy of H. Blairman and Sons to emphasize

work by the English Arts and Crafts architect and designer. Highlights included a Gimson octagonal table, chest of drawers, pair of brass sconces and a weathercock.

Furniture was a winner for London antiquary Apter-Fredericks, which wrote up a rare pair of circa 1800 lacquered Chinese export Pembroke tables related to a dressing case at the Peabody Essex Museum and a George III pagoda-shaped dumbwaiter of circa 1770. Hyde Park Antiques sold a late Eighteenth Century library table and an Irish walnut armchair. Ben Macklowe noted his gallery's sale of an Émile Gallé etagere to "one of the great Art Nouveau collectors who comes to the show every year."

"Flower vases always speak to the imagination of collectors," said Dutch dealer Robert Aronson, gesturing to a marked pair made in Delft at the Metal Pot factory around 1680. Spring was in the air at Arader Galleries, which led with Georg Dionysius Ehret's original watercolors of colonial American plants. At Barbara Israel Garden Antiques, carved stone American eagles guarded Pierce Francis Connelly's exquisitely rendered 1870 marble figure of Desdemona. Behind them burbled Edith Barretto Parsons's "Frog Baby" fountain of about 1940.

Bernard Goldberg Fine Arts made an early sale of an extraordinary cut-metal aviary installation created by William Hunt Diederich around 1927 for a New York townhouse. Jonathan Boos sold his major Marsden Hartley oil "Off to the Banks" of 1936.

Three Winslow Homer watercol-



Erik Thomsen Gallery, New York City



Frank Levy of Bernard & S. Dean Levy, Inc, catches up with a collector. Levy rearranged his display — the updated view shown here — after selling up a storm on opening night.



These beautifully modeled delft figures of leaping horses are attributed to the factory of Johan van Kerckhoff of Arnhem, circa 1765. Bronze sculptures by Giambologna probably inspired the Dutch ceramic artist. Aronson Antiquairs, Amsterdam



The pair of bronze sconces designed by Ernest Gimson and made by Alfred Bucknell around 1928 flank a tile panel by William De Morgan, circa 1896, from the P&O liner *Arabia*. The circa 1910 chest of drawers is also by Gimson.



A *La Vieille Russie* of New York featured this circa 1940 gold and moonstone intaglio bracelet made for William Benton. The carvings by Beth Benton Sutherland depict the former Connecticut senator and his four children.



From left, Metropolitan Museum of Art curator Elizabeth Mankin Kornhauser with collector Jerry Lauren and Americana expert Nancy Druckman.



“Joseph van Aken, the Drapery Painter” by Thomas Hudson (1701-1770), circa 1745. Lowell Libson and Jonny Yarker British Art, London.



The sheet and wrought iron Indian Hunter weathervane, probably Elizabethtown, Lancaster County, Penn., circa 1850-75, sold at David A. Schorsch-Eileen M. Smiles on opening night.

The Winter Show



Weathercock designed by Ernest Gimson, manufactured by Alfred Bucknell, circa 1928. H. Blairman and Sons, Ltd, London

ors — “Along the Road, Bahamas,” 1885; the brilliant “Adirondacks, Man and Canoe,” 1892; and the insouciant “Spanish Girl with a Fan,” 1885 — wowed visitors at Menconi + Schoelkopf, where John Singer Sargent’s portrait “The Countess of Essex” offered a frothy contrast.

Two artists indelibly associated with the American West, Georgia O’Keeffe and Wayne Thiebaud, headlined at Michael Altman Fine Art. Elle Shushan nudged the contemporary portraiture category forward with compelling works by Maxine Helfman and Bettina von Zwehl.

To French artist Louis Ambrose Garneray’s 1835 aquatints of the

whale fishery, the only whaling images mentioned by Herman Melville in *Moby-Dick*, the Old Print Shop added three paintings by Thomas Hart Benton and Norman Rockwell, each marked in excess of \$1 million.

Fingers crossed that Jeffrey Tillou returns to the show after his leave of absence this year. In Jeff’s absence, a fine selection of Caucasian rugs from his father Peter Tillou’s personal collection, plus weavings from the collection of Timothy McCormack, added to the excitement at Peter Pap Oriental Rugs. “We’re always busy here. With major auction houses cutting back in this specialty, our following is growing,” said Pap, who has done

the Winter Show for 25 years.

Folk-art dealers pulled out all the stops. Olde Hope’s booth, its best in many years, featured two celebrated portraits of the Brewster children, Betsey and Sophia, by John Brewster Jr. The paintings descended in the Brewster family before G.W. Samaha acquired them. Olde Hope balanced the display with James Bard’s quintessential oil of the steamship *America* and one of the famous locomotive weathervanes of which three are known.

Stephen Score sold his most important piece, a 4-by-10-foot watercolor on plaster mural by Rufus Porter. The Boston dealer removed it from the Boyden House



“Flower vases always speak to the imagination of collectors,” Dutch dealer Robert Aronson said of this pair made in Delft, circa 1680. Each vase is marked LC in blue for Lambertus Cleffius, the owner of De Metaale Pot (The Metal Pot) factory from 1679 to 1691.



Lost City Arts, New York City



“Calla Lilies on Red” by Georgia O’Keeffe, 1928, oil on canvas. Michael Altman Fine Art, New York City



“Adirondacks, Man and Canoe,” 1892, was one of three Winslow Homer watercolors for sale at Menconi + Schoelkopf, New York City.



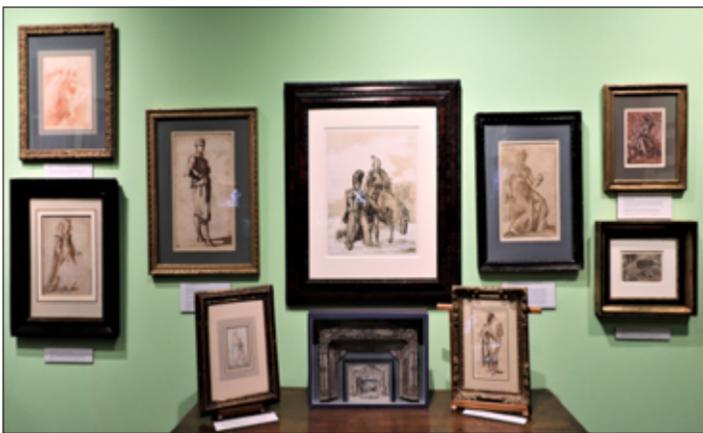
Michele Beiny, New York City



Joan B. Mirviss, Ltd, New York City



New Oxford, Penn., dealers Kelly Kinzle and Paralee Winstel pause during setup in colorful captain's chairs from an Odd Fellows lodge.



Hill-Stone, Inc, South Dartmouth, Mass.



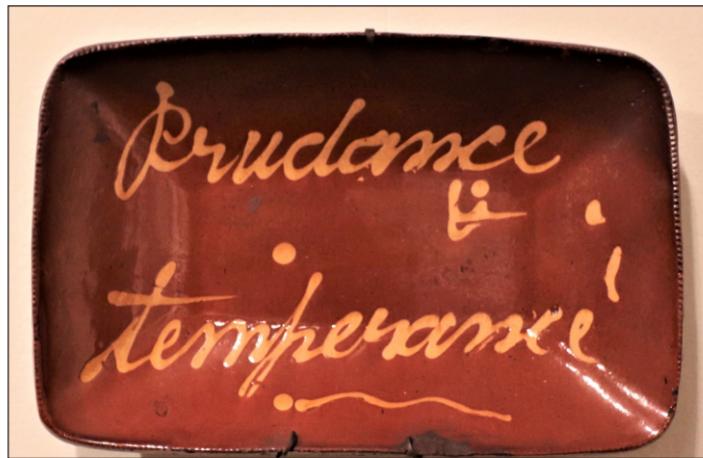
Philip Colleck, Ltd, New York City



"America" by James Bard, a signed and dated oil on canvas inscribed with the New York address "162 Perry Street," and a collection of 15 graduated New England chestnut bottles, circa 1790–1820. Olde Hope Antiques, New Hope, Penn., and New York City.



Mexican Talavera Poblana pottery flanks a Guatemalan School portable tabernacle at Robert Simon Fine Art, New York City.



A Norwalk, Conn., redware loaf dish, 1825–65, at Nathan Liverant and Son, Colchester, Conn.



Thomas Colville Fine Art, New York and Guilford, Conn.



A pair of Chinese porcelain figures of boys, circa 1810. Cohen and Cohen, London



"Washington," an image from Maxine Helfman's "Forefathers" series portraying slave-owning American presidents. Elle Shushan Fine Portrait Miniatures, Philadelphia

in Westwood, Mass., in 1982 and recently reacquired it before reselling it at the show to young collectors. "Porter scholars have known of its existence but not its whereabouts," Score told us.

"The show has been very good, and the Americana Week auctions were the best buying opportunity of my lifetime after the Ralph Esmerian sale," said Connecticut dealer David Schorsch, ticking off a list of sales that included a triple portrait of members of the McCohnahy family by Ohio painter David Brokaw, a Nantucket Windsor armchair, a two-door North Carolina cupboard, a sheet-metal Indian hunter and wagon wheel weather-vane, a set of watercolor portraits of the Westcott family painted by Thomas Skynner and, to an institution, a German bible containing an ink on watercolor double-page religious text by Johannes Ernst Spangenberg (circa 1755–1814) for Jacob Schaefer, Easton area, Penn., circa 1785–90.

To Historic Charleston, Kelly Kinzle sold a French and Indian War map powder horn once owned by Captain Charles Fornin Richarades of the 95th Regiment. It is engraved with vignettes of Charleston, Fort Prince George and Fort Johnson.

Formal American furniture specialist Bernard and S. Dean Levy's many sales included a three-shell blocked-front chest of drawer with molded tray top from Rhode Island or Connecticut; a Federal sofa table, possibly by John and Thomas Seymour, circa 1810; and a Chippendale side chair attributed to Nathaniel Gould of Boston, circa 1770.

Hirschl & Adler Galleries brought three pieces from its current gallery show, "Augmenting the Canon," celebrating masterpieces of American Classical art and design. The works included a newly discovered Boston work table attributed to Isaac Vose &



Hirschl & Adler Modern, New York City



Apter-Fredericks, Ltd, London



Toy dealer Leon Weiss of Gemini Antiques, Oldwick, N.J., had just the thing for you still-bank collectors out there.



Gerald Peters Gallery, New York City



New York City's Old Print Shop ventured beyond works on paper to show Thomas Hart Benton's "Fisherman's Camp" and, below it, "Autumn - Father and Son Bird Hunting" and "Portrait of President John F. Kennedy," both by Norman Rockwell and from the early 1960s.

Son, with Thomas Seymour as foreman. Portraits of George Washington by Gilbert Stuart and James Sharples were other highlights.

American silver experts Spencer-Marks pulled off another coup, arraying Arts and Crafts silver from the Episcopal Divinity School in Cambridge, Mass. Rarest of all were two silver-gilt pieces by New Hampshire maker George E. Germer. The Massachusetts dealers wrote up a Gorham tea and coffee set and Gorham "Narragansett" line bon-bon dishes, a Tiffany and Co. circa 1879 volcanic vase and a desk set that once belonged to Diamond Jim Brady.

In the underrepresented Latin American category, Robert Simon

featured folksy Cuzco School paintings and rustic blue-and-white patterned Mexican Talavera Poblana pottery. Ancient American art was the preserve of Spencer Throckmorton, who offered a 1100-500 BCE Olmec standing figure.

In the Asian field, Ralph M. Chait Galleries wrote up a pair of copper-red Kangxi period baluster vases, and Japanese art authority Joan Mirviss dispatched 65 ceramics works and 17 woodblock prints, some of them featured in her special display "The Five Elements," honoring five Japanese masters of the art of clay.

"We've met and sold to an international crowd and made new clients," said arms and armor spe-

cialist Redmond Finer, whose important sales included a pair of cannons and an Eighteenth Century mixed-metal Korean helmet for a high-ranking member of the royal household.

New to the show, sporting art expert Red Fox Fine Art of Middleburg, Va., dazzled visitors with paintings by Percival Rosseau, Frank Weston Benson and a delightful sculpture of a seated setter with woodcock, cast in iron by Wood & Perot Foundry, circa 1858.

"Rooted in the past, looking toward the future" is how Allen and company describe their mission, one more than met by the 2019 Winter Show.

For additional information, www.thewintershow.org.

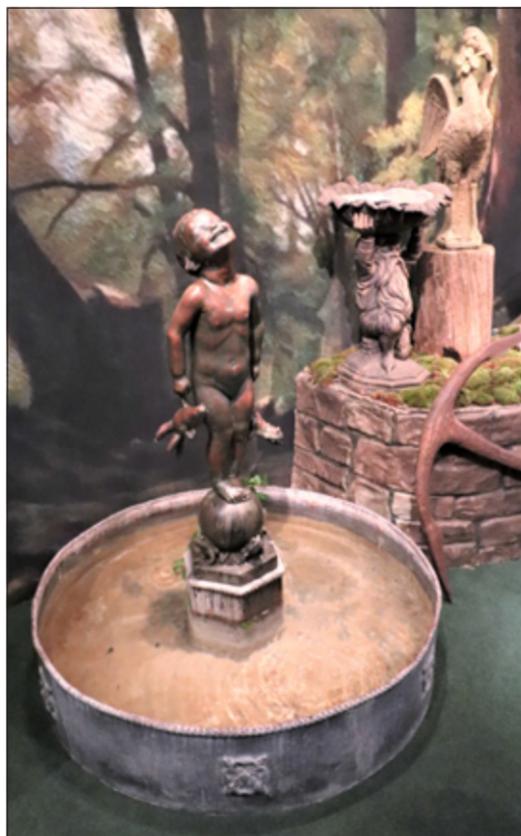
The Winter Show



The 1936 oil on composition board "Off to the Banks" by Marsden Hartley was a major sale at Jonathan Boos, New York City.



"Child in a White Dress Holding a Basket of Berries: Portrait of Betsey Avery Brewster (179-1838)" by John Brewster Jr was a highlight at Olde Hope Antiques. The circa 1800 oil on canvas signed "J. Brewster Limner" was featured in the 2005-07 traveling show "The World of John Brewster Jr." The New Hope, Penn., dealer also brought Brewster's companion portrait of Betsey's sister Sophia. The paintings descended in the Brewster family.



"Frog Baby," a bronze fountain figure by American sculptor Edith Barretto Parsons (1878-1956), circa 1940. Barbara Israel Garden Antiques, New York City



Hyde Park Antiques, Ltd, New York City